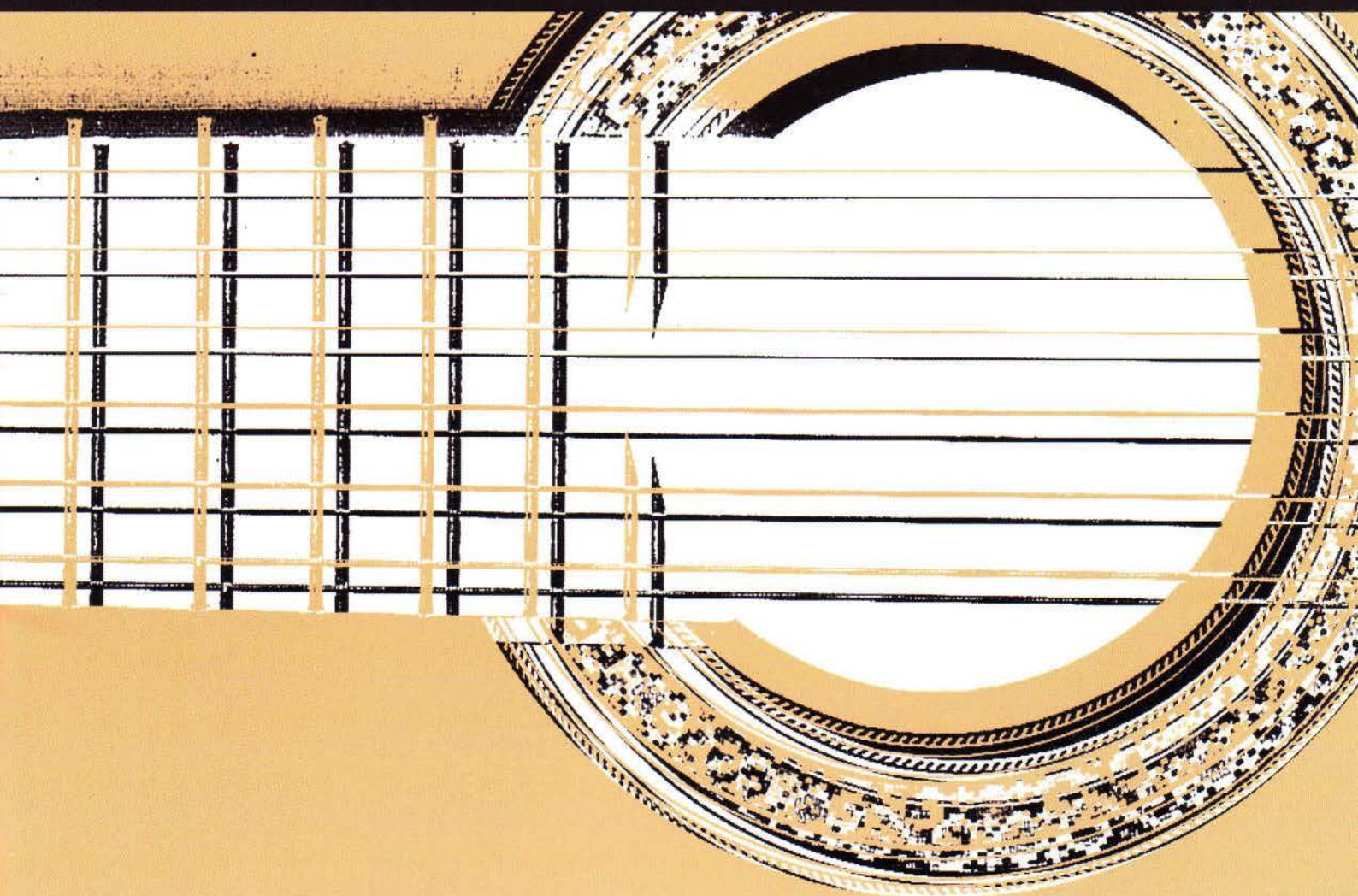




MEL BAY PRESENTS

JAZZ FOR CLASSIC GUITAR MADE EASY

EXERCISES, ETUDES, SOLOS, DUETS



BY ALEXANDER VINITSKY

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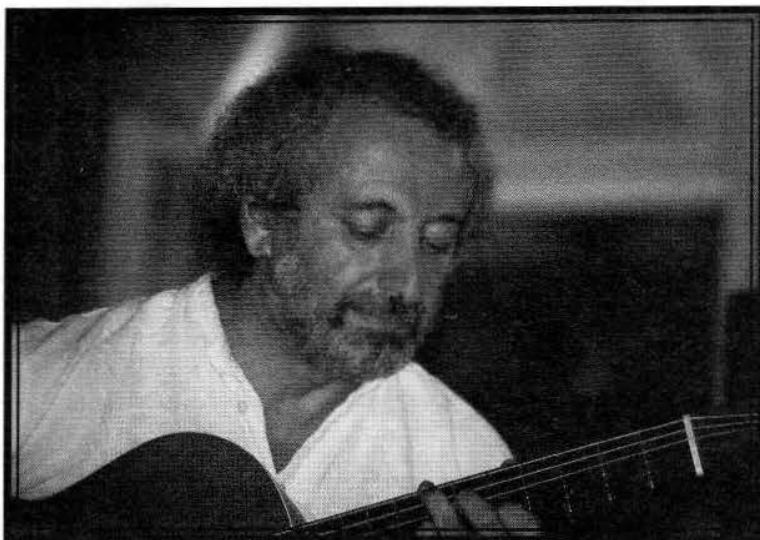
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About the Author

Alexander Vinitsky was born in Omsk (Russia, Siberia), in 1950. He graduated from Russian Gnesin's Academy of Music. He writes music for guitar solo and chamber music, guitar and viola (flute), and for guitar and chamber orchestra. His works are published in France, Belgium, Poland, USA, and Russia. Alexander conducts master classes and seminars featuring "Classical guitar in jazz," and gives concerts. He has toured throughout Poland, Germany, United Kingdom, France, Belgium, Israel, Hungary, Estonia, Ukraine and nationally in such cities as Moscow and St. Petersburg, etc.



Alexander Vinitsky's concert repertory comprises of his own compositions in different styles and arrangements of jazz standards from G. Gershwin, C. Porter, R. Rodgers, A.C. Jobim, G. Gilberto, J. Zawinul, L. Bonfá to D. Ellington. Alexander Vinitsky has lived and worked in Poland and Israel.

He now lives in Moscow and is the professor of Moscow Gnesin's Music College teaching classical guitar, arrangement and harmony as applied to guitar, and accompaniment and rhythm courses. For information on recordings and publications visit www.avinitsky.com

REVIEWS

Magazine *Classical Guitar*, England

Colin COOPER

"... his style is of an agreeable and tasteful suavity. His own pieces, 'Waiting for news,' 'Metamorphose,' 'Traveling in time' and 'Green soft light' are particularly appealing."

Magazine *Classical Guitar*, England

Colin COOPER

"...his composition, always good-mannered and civilised, easy on the ear; ...quiet, unassuming, modest, yet with self-assurance, a considerable technique when he cared to use it, and a lot of Russian charm."

Magazine *Classical Guitar*, England

Paul FOWLES

"It's not often that a reviewer is heard shouting 'Eureka!' but I came very close to it on reading through this marvellous set of six studies (published by the French publishing house 'Lemoine.' Here it is at last; jazz for the classical guitar which sounds like a real thing. Vinitsky gets everything right. His writing is one hundred percent guitaristic, and yet he never once lapses into the age-old cliché... He also knows how to write a good tune, the final study (subtitled Evgenia) being one of those catchy encore pieces you just can't get out of your head."

Magazine *Classical Guitar*, England

Arie LAYSCH

"An example of intellectual and poetical jazz was Alexander Vinitsky (Russia-Israel), who plays pure jazz on a guitar with no additions or technical effects whatsoever, proving that the instrument has an abundance of musically expressive possibilities."

Exercises

Jazz Notation has one important peculiarity – the eighth notes, although written in traditional fashion, are performed in jazz style.



Notation



Jazz performance



This style of performance is called “swing.” It is marked $\text{♩} = \text{♩}$ or “swing” is written above the clef at the beginning of the work or after the tempo marking or time signature. Rhythm is the main characteristic of jazz music. That’s why it is important to learn to feel the jazz rhythm and enjoy it. Note: It is essential to combine study with listening to jazz music. It will help you play the music.

Exercise I



Written




Performed

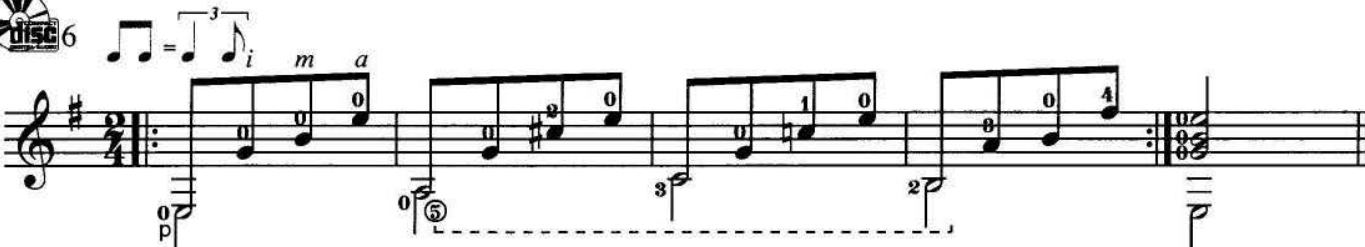


Attention! If you write notation the way it sounds, it may be more difficult to read. So let's agree that the notation will be as usual, but the eighth notes will be performed in “swing” style as $\text{♩} = \text{♩}$. The following exercises and etudes should be performed in jazz style.

Exercise 2


As we have already said, the most important element in jazz music is RHYTHM. The double bassist and drummer are responsible for rhythm in a jazz band, so try to play the part as though it is a double bass part – with deep sound (rest stroke is preferable). The Bass provides the foundation of rhythm, and the upper notes, as though leaning on it, are performed in jazz style. In this exercise the bass part changes in every bar. Try to play bass notes legato, emulating the double bass and giving the impression that two instruments are playing – double bass and guitar.


 6



Exercise 3

The following exercise repeats the chord progression heard in exercise 2, but the arpeggio is changed. Try to give the illusion that two instruments are playing – double bass and guitar. Do not forget to swing the eighth notes.

 7



Exercise 4

In this exercise the division of bass and upper voice is brighter. The bass part acquires more independence and mobility, and the treble takes on the features of a solo part.

 8



Etudes

Etude No 1

While performing this etude, try to hear how the bass and melodic voice interact. Pay attention to tied notes which should sound as if they are “throwing” their impetua down to the bass. Practice these fragments, until you can play them easily and naturally.

Disc 9 ♩ = 83

Etude No 2

In this etude the bass part is written in a quarter note, stepwise motion called “walking” bass. The treble portion in combination with the “walking” bass sounds like a backup or rhythm part guitar. Using swing eighth rhythm, try to make the chords sound as if they are thrown from the bass notes on beats 1 and 3. Reversing the pattern, the chords are throwing their energy to the bass notes on beats 2 and 4.

Throwing to the chords from the bass:

Throwing from the chords to the bass:

Etude No 2



10

♩ = 105



Combining the two "throwing" patterns

Etude No 2 musical score, featuring three staves of music in G major, 4/4 time. The score includes various chords and melodic lines with fingerings and dynamics.

Etude No 3

This etude repeats the chord progression in etude 2, but there are three parts in it – melody, accompaniment, and bass. Melody and bass must be played brightly, and the accompaniment softer. There is not much accompaniment in this etude: In the first bar, the major 3rd (G-B); in bar 2 - a perfect 4th (E-A); in bar 3 - a minor 3rd (A-C); in bar 4 - no accompaniment note; in bar 5 - a minor 3rd (E-G); in measure 6, a single accompaniment note (E); in bar 7, a diminished 5th (D#-A); and in the second ending, again, a single note (A). Performing this etude, try to play all these parts as though three instruments are playing - double-bass, accompanying guitar and solo-guitar. Mind the tied notes; they sound as if they are throwing their energy down to the following bass note.



11

♩ = 110



Etude No 3 musical score, featuring three staves of music in G major, 4/4 time. The score includes various chords and melodic lines with fingerings and dynamics, including first and second endings.

Etude No 4

This etude is composed in "bossa-nova" jazz style. The main difference of bossa-nova from swing is rhythm. In bossa-nova all eighth notes are played evenly as written. Meanwhile, as in swing, the bass plays the role of rhythmic base, and the chords sound as though thrown from the bass or throwing to the bass.

Throwing to the chords from the bass:

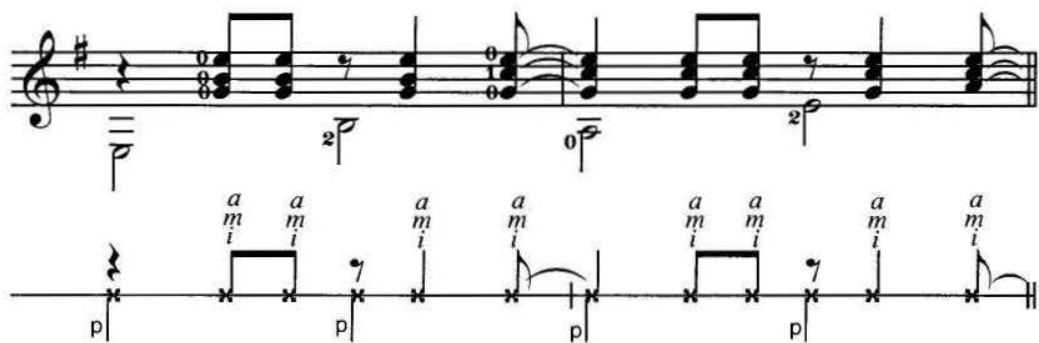


Throwing down from the chords to the bass:



Rhythm in "Latino" style is built on rhythm patterns consisting of one or two bars. In Etude #4 we use a simple one-bar pattern. If we write this rhythmic pattern as a projection of all parts in one line (as we write rhythm for percussion instruments), you can easily beat (tap) this rhythm. Let's write the rhythmic formula of the first two bars the way it repeats throughout the etude. Tap this pattern like this: bass thumb (p); chord-fingers i m a. Before playing the etude, perfect the interaction of these fingers on the pattern.

Rhythm pattern of Etude 4.



Now you may play this etude, remembering that it should sound as if two instruments (bass and guitar) are playing.



12

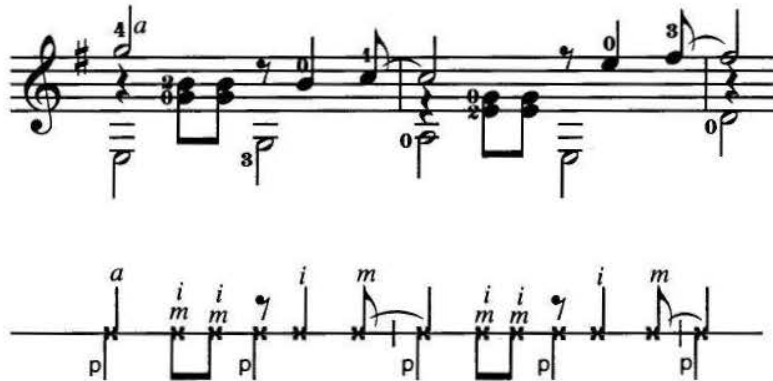
Bossa nova ♩ = 110



Etude No 5

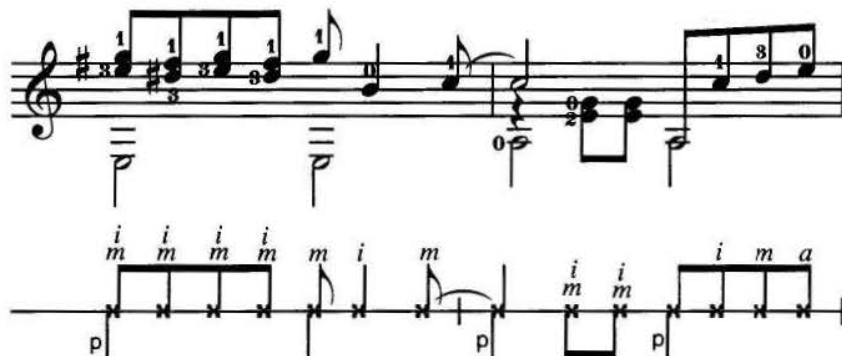
Melodically, this etude looks like Etude 3, in which you played three parts simultaneously in “swing” style. Here the task is the same – to sound like three instruments, but in “bossa-nova” style. This etude includes two parts, built upon a similar but slightly different rhythm pattern. The first part is built on a one-bar rhythm pattern; the second on a two-bar pattern.

Rhythm pattern of Part 1



Tap the rhythm pattern as written here with all the fingers of your right hand. Then, tap the notes without the guitar, using the fingering given. Doing these exercises, you’ll master the independence of the right hand fingers and the steady rhythm of the bossa-nova.

Rhythm pattern of Part 2.



Just as you did for the first part, tap the rhythm of Part 2. To better memorize the rhythm and all the parts, while tapping you may softly sing to yourself, for example, try the following syllables: “pu-m” for low bass notes, “pa-pa” for high melody notes and accompaniment, and melody and bass notes coincide on the same note value, they may be sung as the syllable “pi.” You may also invent your own syllables.



Etude No 5

Bossa nova

Alexander VINITSKY

Etude No 6

Slow Blues

This etude is composed in the blues style. In blues, the theme usually consists of 12 measures that fit a three – line verse form with 4 bars per line. The melody is accompanied by a chord progression that removes the same from verse to verse. The blues scale, a major scale with the 3rd, 5th and 7th degrees lowered by a half tone, is also characteristic of the blues. You can hear the blue notes at work in nearly every measure of this etude, but especially in bar 10.



14

3

Short Detective Story

Alexander VINITSKY



Theme








Little Cowboy

Alexander VINITSKY

This musical score is for the piece 'Coda' by John Williams, featuring guitar and double bass. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music. The guitar part is written on a single staff with a treble clef, and the double bass part is written on a single staff with a bass clef. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The piece concludes with a 'Coda' section marked with a double bar line and a 'Coda' symbol. The tempo is marked 'rit.' (ritardando) at the end of the piece.



Pink Elephant

Alexander VINITSKY

Surprise

Theme

Alexander VINITSKY

mf

p

mf

rit.

Ad. lib.

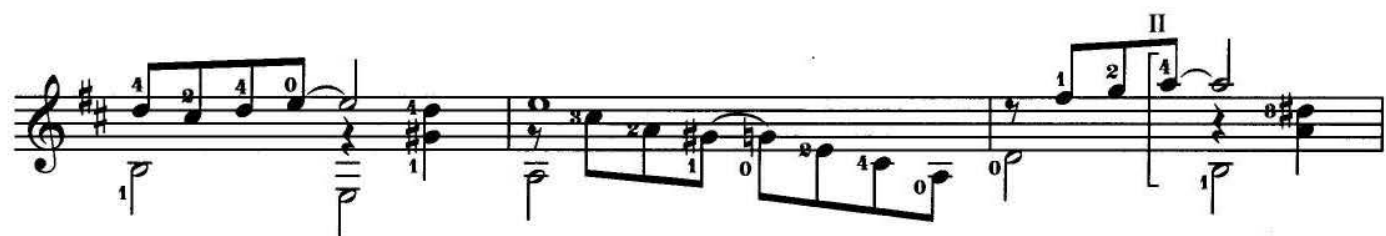
Grandma's Casket

Alexander VINITSKY

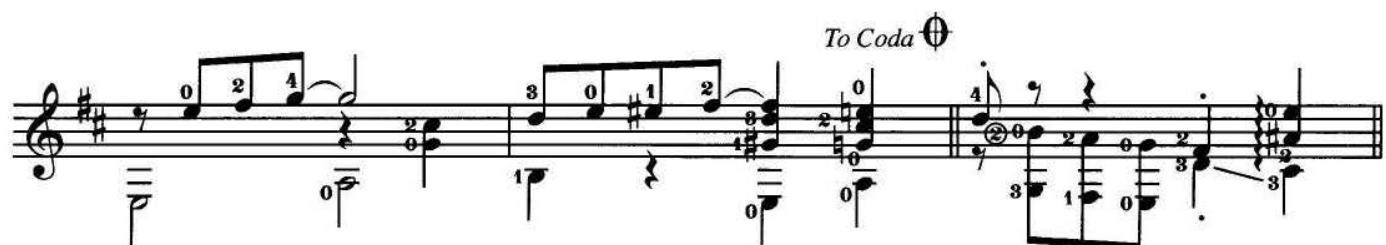
Introduction
Ad. lib.



The first system of the score shows the Introduction in 4/4 time, marked 'Ad. lib.'. It features a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass line consists of whole and half notes. The second system begins with a 'rit.' (ritardando) marking and continues the melodic line with triplets and slurs. The 'Theme' section is marked with a double bar line and a repeat sign, starting with a treble clef and a key signature of two sharps. It features a melody of eighth notes with fingerings 1, 2, 4, and a bass line of whole notes.



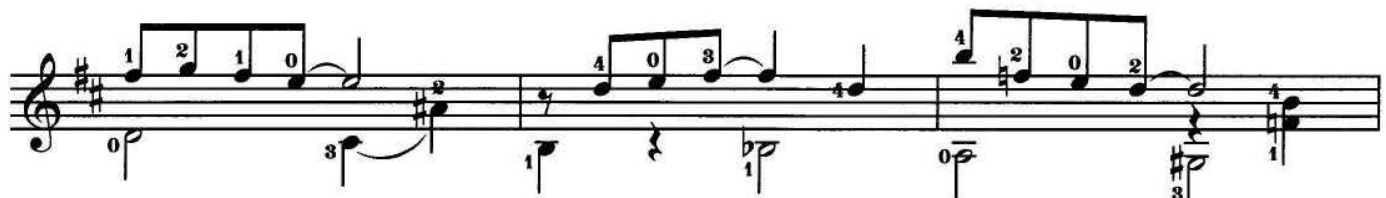
The third system continues the Theme, featuring a melody with slurs and fingerings, and a bass line with whole notes. A second ending bracket labeled 'II' is shown at the end of the system.



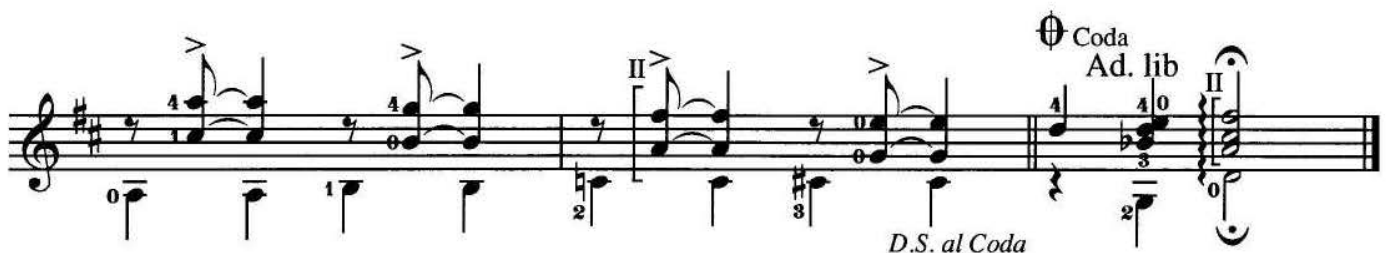
The fourth system continues the Theme, featuring a melody with slurs and fingerings, and a bass line with whole notes. A 'To Coda' marking with a Coda symbol is placed above the system.



The fifth system continues the Theme, featuring a melody with slurs and fingerings, and a bass line with whole notes.



The sixth system continues the Theme, featuring a melody with slurs and fingerings, and a bass line with whole notes.



The seventh system continues the Theme, featuring a melody with slurs and fingerings, and a bass line with whole notes. The eighth system begins with a 'Coda' marking and a Coda symbol, followed by the word 'Ad. lib.'. It features a melody with slurs and fingerings, and a bass line with whole notes. A 'D.S. al Coda' marking is placed below the system.

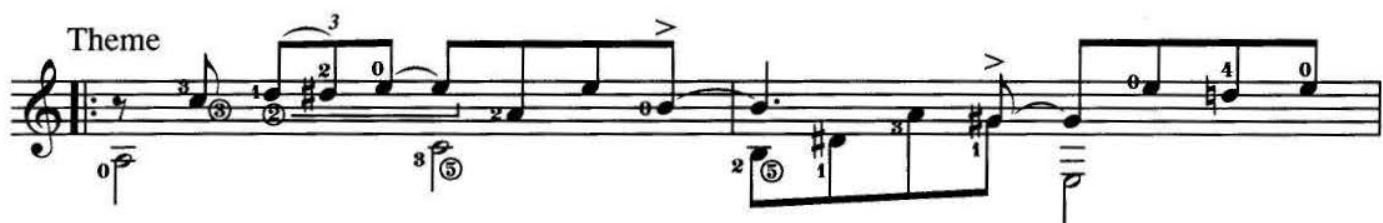
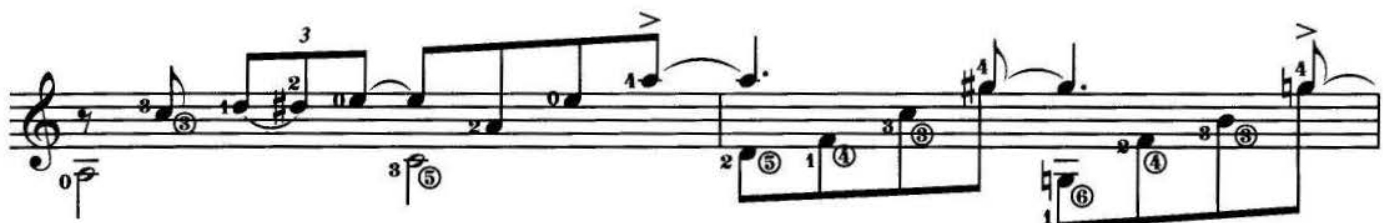
Charpa

Alexander VINITSKY

Introduction




Theme

To Coda



1. 2.

1.

2.

rit.

D.S. al Coda
(with first ending)

Commentary

Duets

The pieces in this unit are written for a guitar duet, but the solo part can also be played on a violin or a flute. These duets can be interesting to the guitarist, wishing to play a duet with a guitarist friend, a violinist or a flutist, as well as to teachers of guitar, who can play duets with their pupils. All of these duets are written in a style that can be related to popular music because I used chord progressions and keys from popular music in accompaniment and melodies.

“Morning Song”, “Lullaby”, “Dance of the Forest Gnomes”

The solo parts of the first three duets are easy to play since each of them is played on one string and consists of three notes. Thus, in “Morning Song”, “Lullaby”, and “Dance of the Forest Gnomes” the beginner guitarist gets acquainted with notes on the fingerboard, their duration, pauses, rhythm and technique. And all this is not just in theory, but in practice, playing beautiful music.

“Light Rain”

The solo part is performed with a change of timbre by means of the right hand. Play with a cheerful character and precise rhythm in the introduction. To play harmonics on open strings in the solo part, lightly touch the string at the specified fret with a left-hand finger, and pluck the string with the right hand.

“Happy Couple”

The solo and accompaniment in this duet are played in jazz style. Be careful to play the bass part in the accompaniment evenly.

“The Small Ballad”

The solo part of this duet is written in quarter and half notes. Therefore, in the theme, the jazz style is not felt. But the accompaniment needs to be played jazz style.

“At a Circus”

It is a duet-picture. Before playing this piece, imagine a very funny clown and other characters of this show. Humor and ease should be present in your performance. A relaxed rate will allow you to work in all the details of the piece and to convey its cheerful character.

Morning Song

(Solo on the first string)

Alexander VINITSKY

$\text{♩} = 97$

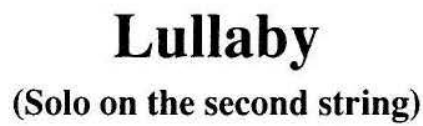
GUITAR I

GUITAR II

i m i m i m i

rit.

a tempo



Introduction

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The second system also consists of a single staff with the same clef and key signature. It begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The melody continues with a quarter note on A4, a half note on G4, and a quarter note on F#4. The score concludes with a double bar line and repeat dots.



Dance of the Forest Gnomes

(Solo on the third string)

Alexander VINITSKY

Introduction

GUITAR I

GUITAR II

Rhythmically

Theme

1. 2.

1. 2. rit. Fine



25

Light Rain

Introduction

Alexander VINITSKY

 $\text{♩} = 80$ Harm.
XII -

Theme

1. *rit.*

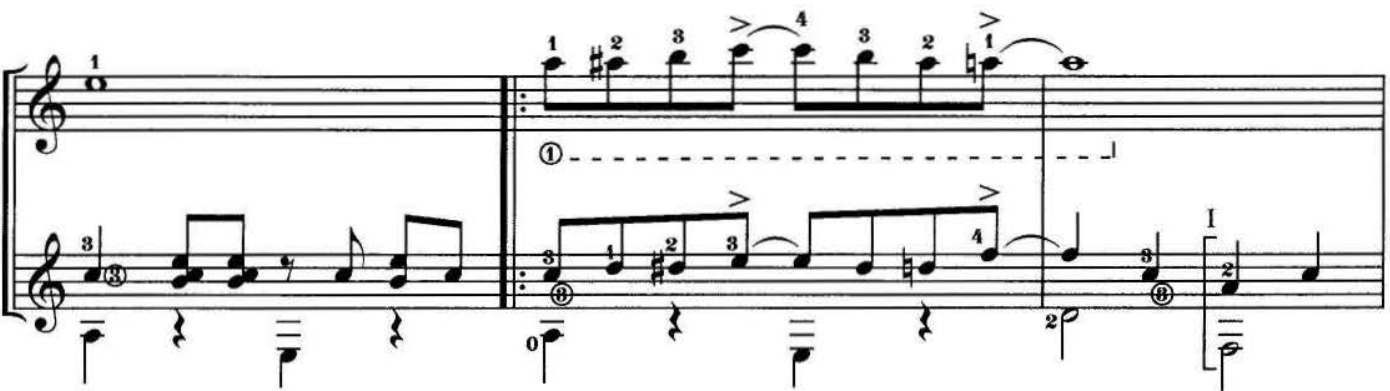
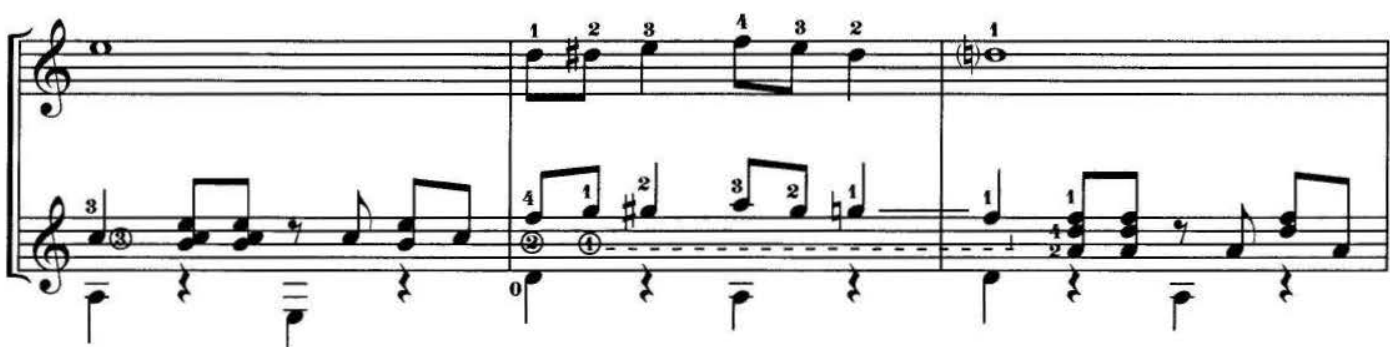
2. *rit.*

Happy Couple

Alexander VINITSKY

♩ = 3

Theme



First system of musical notation, measures 1-4. The right hand features a melodic line with fingerings 1, 1, 2, 3, 2, 1 and accents. The left hand provides a bass line with fingerings 3, 2, 3, 1 and a final measure with a circled 4. A dashed line with a circled 1 is positioned between the staves.

Second system of musical notation, measures 5-8. The right hand continues the melody with fingerings 0, 1 and an accent. The left hand has fingerings 3, 2, 1, 4, 5, 2, 2. A dashed line with a circled 1 is present. The system concludes with the instruction "To Coda" and a Coda symbol. Below the right staff, the text "D.C. al Coda" is written.

Third system of musical notation, measures 9-12. The right hand begins with a Coda symbol and the word "Coda". It contains fingerings 2, 3, 1, 2 and a circled 3. The left hand has fingerings 2, 5. A dashed line with a circled 2 is shown.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a slur and a "rit." (ritardando) marking. The left hand has fingerings 4, 3, 1 and a final measure with a circled 1. A "rit." marking is also present below the left staff.

Small Ballad

Introduction Straight 8th

Alexander VINITSKY

Harm. XII

Harm.

rit.

Theme Slow Swing

To Coda

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 3, 2, 1, 4, 1, 2, 3, 4. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 3, 3, 0, 4, 4, 2, 2, 0, 2, 4. A double bar line with a repeat sign is present at the beginning of the first staff.

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 2, 1, 2, 4. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 0, 1, 3, 3, 0, 3, 0, 2. A double bar line with a repeat sign is present at the beginning of the first staff.

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 1, 1. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 4, 0, 2, 0, 2, 0, 0, 2, 0, 4, 0, 2, 1, 3. A double bar line with a repeat sign is present at the beginning of the first staff.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 2, 2. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 4, 1, 0, 2, 0, 0, 2, 0, 4, 0, 2, 1, 3. The system concludes with a Coda symbol and the text "D.S. al Coda". The tempo marking "rit." is present above the final staff.



Introduction

At a Circus

Alexander VINITSKY

♩ = 85-87

Pizz.

Theme (With humor)

This page of musical notation is for a guitar piece in D major and 4/4 time. It consists of six systems of staves. The first system is marked 'Harm. XII' and the last system is marked 'Harm. VII'. The notation is complex, with many accidentals and fingerings. The piece is in D major and 4/4 time. The first system is marked 'Harm. XII' and the last system is marked 'Harm. VII'. The notation is complex, with many accidentals and fingerings.

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